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Joseph Barnby, W. T. Best, J. B. Calkin, J. Goss, Gounod, G. A. Macfarren, A. Randegger, Dr. Stainer, Dr. S. S. Wesley, W. J. Westbrook, &c. The work is excellently got up; the fingering, although not very full, is usually indicated in doubtful passages; and the directions respecting the management of the stops are sufficiently explicit throughout.

*Mazurkas, pour Piano; par F. Chopin.*

THE genius of Chopin was perhaps more decisively shown in his Mazurkas than in any other compositions which he has bequeathed to us. These characteristic dances of his native country seemed to inspire him with the deepest feeling; and, although in these, as in most of his works, we generally find that tinge of melancholy which formed part of his nature, they are so full of life and healthful vigour as to render them always acceptable to an audience. But Chopin's compositions stand so thoroughly apart from the conventional music of the day, that mere plodding pianists can neither play them nor comprehend them: the phrases are so quaint and peculiar, and the various touches (although carefully indicated by the punctuation of the composer) require to be so thoroughly under the command of the performer, that even his simplest Mazurkas demand earnest study before they can be rendered as the composer intended. "Passage players" (as Beethoven used contemptuously to designate mere mechanical executants) need not therefore trouble themselves with works requiring an intellectual perception of phrasing which they have never cultivated; but pianists who have learned to regard music as a language in which to express poetical feeling, will find in the little volume before us a mine of treasure, all the more welcome because so thoroughly unlike any with which they have previously become acquainted. The very best of his numerous Mazurkas are included in this selection—No. 5 (in G minor), 6 (in C major), 17 (in C sharp minor), and 21 (in B major), being perhaps as genuine specimens of Chopin's style as we could well point out to those not already conversant with these charming works.

ROBERT COCKS AND CO.

*Songs for Children:—*

- No. 1. *Rain drops patter.*
2. *Child's Good-night.*
3. *The Snow-man.*
4. *Going to School.*
5. *The Burial of the Linnet.*
6. *Above the Spire.*

Composed by Alfred Scott Gatty.

REALLY the children of the present day ought to feel very much obliged to the many eminent musicians who have latterly devoted themselves to the composition of pieces for their especial pleasure and profit. We have recently reviewed several of these graceful offerings to the "Nursery Musical Library"; and have now to introduce one more composer—and a very clever one, too—who should receive a cordial welcome, bringing, as he does, healthy words and healthy music as a letter of introduction. The songs are all simple, both in melody and accompaniment; but there is a freshness in the themes, and a musicianlike treatment of the harmonies, which must recommend these little vocal pieces both to singers and listeners; and we conscientiously call the attention of teachers to music so carefully and artistically written. No. 1, (the symphony in which introduces the rain-drops "pattering," with the left hand crossed over the right), is an elegant melody, which can be readily seized by a young child, and the chorus, at the end of each verse (which is very judiciously not harmonized) will no doubt make it additionally attractive to juvenile vocalists, who always prefer any amusement in which they can all join. No. 2 is a theme most appropriately fitted to the feeling always accompanying the appointed hour for Dolly's bed-time, which, as we know, by experience, too often shadows forth the period when Dolly's owner will also be con-

ducted to rest. The somewhat doleful "good-night" is admirably reflected in the music; and, indeed, we are inclined to look upon this as one of the most characteristic songs of the set. No. 3 is a cheerful melody, descriptive of the invigorating excitement attending the process of making a "Snow-man." It is excellently accompanied, the harmonies throughout being just such as to serve to enrich, without disturbing, the theme. No. 4 is perhaps somewhat too melancholy an air for the subject. Whatever children may think of "Black Monday," those who have the care of them should make them feel that their school-days are the healthiest, if not the happiest, part of their life; and if "Father looks sad," we can only say that he ought to know better, even if his children don't. No. 5 is a slow melody, with a tinge of pathetic feeling, such as a child should experience at so mournful a ceremony as burying a linnet found dead in the garden. We are particularly pleased with the phrase, "Ah! that a linnet should die in the Spring," although, musically speaking, we do not think the C sharp, D, a good bass to the two final notes in the melody, G, A. We scarcely like No. 6, as much as the rest of the songs in this set. The melody is somewhat common-place; and the accompaniment interferes a little too much with the voice part for so simple a song. There is much to admire, however, in this composition; and the chorus will be found extremely effective.

LAMBORN COCK, ADDISON AND CO.

*Dancing Blossoms. A Capriccietto, for the Pianoforte. Je rêve a toi; pour Piano.*

Composed by Francesco Berger.

PASSING over the somewhat fantastic title which the composer has given to his "Capriccietto," we can award much praise to this piece. Commencing with a light and pleasing subject, we are led to a graceful theme, accompanied in the same hand with *arpeggios*, and octaves, effectively written, and by no means difficult to play. We think it a pity that the composer has not indicated at the commencement of page 4, whether the passage is to be performed with one hand or two; as, although experienced players may at once see the method intended, it might be exceedingly puzzling to amateurs. The return to the subject is well managed; and the conclusion of the piece is brilliant and elegant. The second composition is a placid theme in D flat, well harmonized, and melodious enough to make itself felt before the florid passages commence. The changes of key are perhaps somewhat sudden; but we like the introduction of the original melody in octave triplets, although this figure has been so thoroughly worn in modern "drawing-room" pieces as to lose much of its effect. The octave passages, which afterwards occur, are equally trite; but there is a gracefulness in their treatment which will recommend the piece to those players who have cultivated refinement of touch.

*A Birthday March: for the Pianoforte.*

*Theme, with Variations; for Two Performers on the Pianoforte.*

Composed by C. A. Barry.

THE first of these pieces is an exceedingly bold and spirited March, enriched with harmonies far superior to any we are accustomed to meet with in modern compositions of this class. The themes are extremely melodious, especially that in the sub-dominant, after the double bar; and the piece, if played with the vigour it demands, cannot fail to be effective. In the Pianoforte Duet we have a short and simple subject, moving in minims, given out by the *secondo*; and upon this some exceedingly clever variations are written. This composition shows throughout an intimate knowledge of, and sympathy with, the higher forms of composition; and we recommend it with the utmost confidence to those who do not rest satisfied with music demanding mere executive display.